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**INNER ECHOES
VOCAL COACHING**

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"To accompany a human being towards his or her personal development :
Listen, follow and enlighten him in the movements of his body and soul, to guide his journey in complete autonomy. »

.

In Greek mythology, Echo is an oréade, a nymph of the springs and forests of Mount Helicon, and the personification of the acoustic echo.

She was raised by nymphs. She was very prolific and invented many stories: this is how she distracted Hera to promote Zeus' loves.

Echo can be found in the theatre of the Spanish Golden Age. In the Renaissance, dialogue with echo became a true poetic genre. Poets (Ronsard, du Bellay, Hugo, Pouchkine...) readily use the figure of the nymph Echo or the phenomenon of the echo to designate the poetic voice and activity.

"To each movement of the soul naturally corresponds a particular expression of the face, a sound of voice and a gesture, the body of the whole man, each expression of his face, each sound of his voice are driven by a movement of the soul like the vibrating strings of a lyre" ¹

¹ **The speaker without a mask**, Essay on the roman actor and his mask, Florence Dupont, PUF, 2015

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INTRODUCTION

My thought on the « vocal coaching » started from my experience of working on the voice. After a few years of practice, I am still surprised and touched by the benefits of exploring the voice on human development.

I see, through my experiences in organizations, that we are in a frantic race to rationalize. Everything is rushing, everything is going faster and faster with more and more information. Time becomes money and the relationship to time becomes an obsession with competition and underlies a fear of losing.

The challenges of voice coaching will help individuals to rebuild a healthy look at themselves, to rebuild inner security, and verticality. Vocal coaching will help to reveal their being in all its power. He will take part in the change and transformation of their own inner representations.

I based myself on the vocal work I did with Nadine George for Voice Studio International in London.

I also referred to the readings proposed by the Master's lecturers. I also consulted other texts relating to the fields of human sciences, economics, philosophy and the living arts.

We tend to rely on our shortcomings rather than our qualities, to rely on our shortcomings rather than our talents, and to highlight our failures rather than our successes.

To rebuild oneself is above all to consider oneself, to know oneself, to be convinced of one's qualities, capacities and potential. We are very often in fear, worry, restraint. We prefer to remain in our comfort zones where control, planning and mastery freeze our being in the mind and in the rationalization of know-how.

We could make things more alive, give life and embody our discourse, by combining this know-how with life skills. How can we bring a creative, intuitive and empathic dimension to our human relationships to make our professional relationships truer, more authentic and more sincere?

How can we ensure that human beings regain meaning, autonomy, fluidity and purpose in their achievements and activities through organizations?

PART 1 - BRIEF SUMMARY OF DEONTOLOGICAL, EPISTEMOLOGICAL AND SYMBOLIC ISSUES

Coaching, like many professions, defines all the rules and duties that govern the exercise of its activity, often with a charter of ethics to support it. This charter guarantees the professionalism, ethics and morals of the coach. It informs, among other things, on the coach's coaching process and includes several clauses, in particular that of confidentiality.

This allows the coachee to be supported in a safe, respectful environment and in the development of his autonomy.

Jacques Malarewicz, proposes a definition:

"the set of rules of operation that a profession gives itself, in order to try to solve all or part of the ethical problems that its members may encounter"²

Several coaching associations (SF Coach, International Coaching Federation, Fédération Française des Coachs, European Coaching Association) offer competency frameworks describing the skills and knowledge required to practice coaching.

The coach must be able to argue his or her practice, to state and specify the methods and approaches he or she uses in a coaching session.

One of these clauses is to keep strictly confidential all information on the professional support it provides : the person being coached, the team supported, objective of the professional support, content of the sessions and sessions. It must not disseminate any information on the subject.

The coach's supervision is also part of the ethical framework as defined by Sybil Persson: "Supervision can be defined as the meeting that generally takes place between two people exercising the same professional activity and working on the same situation. »³

The role of the coach is "to support personal performance in the company. »

He will help the coachee to find "his path, his quest to be", guide him, thanks to his qualities of listening, sharing, suspension of judgment, benevolence and unconditional love of humanity.

One of the coach's objectives is to support the coachee as Françoise Kourilsky defines it: "the only thing that can be effectively changed in coaching is the representation of a situation rather than the illusion of a behavioural change.

"Traveller, there is no path, we trace it by walking" ⁴

² **Systemic approach and company**, Jacques Malarewicz, Village Mondial , 2000

³ **Relational aspects of coaching: supervision and transfer**, Sybil Persson, 2008,

⁴ **Fields of Castille**, Antonio Machado, Collection Poésie/Gallimard (n° 144), Gallimard, 1981

PART 2- PERSONAL OBJECTIVES WITH REGARD TO COACHING

2.1 - THEORETICAL CURRENTS

My main intention, when I enrolled in the Master "Coaching personal development in companies", was to theoretically define my practice as a coach. I wanted to question myself on the link between my practice and the theoretical currents to which I was attached.

The various seminars of the speakers have highlighted the theoretical current to which I think I am approaching in a significant way.

The Humanist current resonates singularly when I accompany individuals during vocal coaching.

This is illustrated by one of Viktor Frankl's major books on logotherapy.

The term is formed from the Greek "logos" which means: spirit, meaning.

The humanist principle is based on the study of the person's behaviour in order to be in conformity with the meaning he or she gives to his or her life. The therapist will help the individual to take responsibility by putting their skills forward in order to help them regain the meaning of their life.

The objective is to support the individual in their own aspirations. The meaning he gives to his own life must therefore correspond to his criteria and choices.

"The personal quest for meaning is indeed a factor of life. The soul is the whole of what a human being feels, thinks, experiences and memories. »⁵

Then comes phenomenology, from the Greek phainómenon, "what appears" and lógos, "study" whose founder is Edmund Husserl.

This philosophical trend is directly related to the exploration of the sounds of the voice. These experiments with the sounds of the voice lead us to this state of availability in the here and now. We try and venture to open up new interior spaces through the sounds of the voice.

This current insists on the immediate and subjective experience of each person, the personal description of the phenomenon without interpretation, on the concrete "here and now" feeling, considered independently of any value judgment.

I also join another humanist, Carl Rogers. For him, empathy, congruence and unconditional positive outlook are the three fundamental attitudes of the companion.

⁵ **Man's search of meaning**, Viktor Frankl, Dunod, 2008

I am also in resonance with Gestalt, a German term translated as "form", in the sense of taking shape, organizing and building oneself. This approach was developed collectively by Fritz Perls, Laura Perls and Paul Goodman.

It is interested in movement, in the permanent adjustment between an individual and his environment.

It offers an opportunity for transformation that integrates all dimensions of the person: physical, emotional, cognitive, social and spiritual. Gestalt rehabilitates physical and emotional feelings, often censored in Western culture.⁶

I am also very influenced by Socrates and maieutics.

His art of giving birth to souls: "in me there is no childbirth of knowledge", maieutics is only the art of "asking questions to others and not producing anything myself on any subject because I have no knowledge".⁷

My theoretical approach is mainly similar to the humanist current. I think I am practicing humanistic coaching that considers the individual in his entirety such as his body, his heart, his spirituality, in the here and now, with an unconditional positive outlook. My objective is to accompany individuals as they progress towards their authentic voice and to help them stand up in their own voice.

2.2 - CONSCIOUS REFLECTION ON THE CHANGES OBSERVED DURING THE YEAR

The opportunity to follow the Master's courses, while alternating between my activity as a coach (public speaking, self-leadership, assertiveness) and vocal coaching, was of great professional richness.

These activities regularly require me to imagine and construct scenarios. These are intended to help individuals reconnect with themselves and become aware of their cognitive, emotional and organic dimensions.

I observed very early in the year conscious changes in my approach to training and coaching.

The most striking awareness was the one of the borderline between training, coaching and therapy.

When I support a person in vocal coaching, I suggest an exercise to explore the sounds of the voice after a pedagogical progression including work on breathing and relaxation. I encourage this person to connect to himself through the sound of his voice, to allow himself to emit sounds in resonance with his identity, his personality. This requires him to overcome, at times, his own beliefs, his usual landmarks. This exercise invites you to make your body vibrate, to access your emotions, to become aware of your masculine

⁶ **Gelstat therapy, the art of contact**, Serge Ginger, Hommes et groupes, 2000 (1^{re} éd. 1987),

⁷ **Theaetetus**, Plato (150 c-d , translation in french L. Robin, Pléiade),

and feminine energy, to dare to explore your inner shadows and darkness, to discover organically and accept your inner power as nature has given it to you, to live and incarnate this intense human energy, like a volcano would spout its glowing lava around you. The long journey to be accomplished involves letting go: accepting to be there in the present moment, present in his breath, and to follow these sounds organically linked to the body to access a harmonization of his being.

This training can be involving and destabilizing for some people because this exploration takes them into their bodies, their emotions.

This year of training helped me to perceive in a more conscious way the process of transfer and counter-transference that occurs during coaching sessions. In a state of floating listening, I now apprehend the more or less unconscious projections from the coachee. Being aware of the transfer process allows me to distance myself in situations that can be positive or negative. Whether it is love or rejection, I try to remain as focused as possible on the professional expectations of our exchange, while preserving this unconditional love of the human being, my benevolence, my non-judgment towards the coachee.

Jennifer de Gandt's seminar on Clean Language allowed me to further refine my questions during coaching or training. I now allow myself to direct my questions in a less projective way. The more confident the person receiving coaching is in the relationship, the more likely they will be able to use their resources to advance the work. The major difficulty is to master the art of questioning, knowing full well that the people we are supporting already have all the answers in them.

"The people we ask, if we ask them well, find the right answers on their own. »⁸

One change I have observed concerns my personal awareness of the importance of taking care of myself, of learning to recharge my batteries between support periods. I now take more time to prepare myself, before my interventions or coaching. I take care to do breathing exercises when the need arises during breaks. I think I'm a little more attentive to my feelings before starting a coaching session.

One of my predominant questions during this year has been to try to define this intersection between coaching and therapy, if there is one. I have made a hypothesis which is as follows:

Coaching is carried out within the framework of a period of professional support within a defined period of time. This support is decided by several people, the coachee, the prescriber and the coach when it is sponsored by a company.

In this context, the company is waiting for change, transformation on the part of the coachee. This transformation of a professional order requires an awareness of its behaviour, of its way of being with others. When we support a client with his problems, it is necessary to help the client to make him aware of his operations, his behaviours, to go deeper into him to find new paths, new ways that can help him to develop his

⁸ Socrates, quote

objectives. We are at times at an intersection between the personal and professional dimension.

This thread on which we are sometimes like equilibrists, between coaching and therapy, is enriching for the coachee but the initial objective may be diverted. Many factors such as the professional context, the personal situation of the coachee, the company's objectives will guide the coaching. Only the present moment will give indicators on the nature of the relationship, whether it is more oriented towards therapy or whether this support is more focused on professional objectives.

We are always confronted with this intersection between coaching and therapy, and one cannot be without the other. Only the awareness of where we are will allow us to readjust our support.

This year of reflection, the discovery of authors, approaches and theoretical currents has allowed me to introduce more theory into my practice. In particular, I can present my vocal work with more theoretical references. I am more and more aware of myself in my professional support.

PART 3 - ELABORATE PRODUCTION OF VOICE RESEARCH AND DEVELOPMENT

"Our whole body, our gaze, our voice resonate like the strings of a lyre, according to the passion that shakes us; and as the tones of the instrument vary under the hand that touches it, so the organ of the voice produces high or low, pressed or slow, strong or weak, with all the intermediate nuances. From there are born the different tones, soft or harsh, fast or prolonged, interspersed or continuous, soft or struck, weakened or swollen: all these various inflections of the voice, need to be used in turn with care, and art can adjust them; they are for the speaker as the colors that serve the painter to vary his paintings."⁹

WHAT IS THE INFLUENCE OF THE VOICE'S WORK ON THE HARMONY OF THE HUMAN BEING?

In order to be able to present my thoughts and hypothesize about the influence of vocal work on the harmony of the human being, I will rely on the approach developed by Nadine George and Voice Studio International¹⁰ in London, my experiences as a voice coach accredited by Voice Studio, my experiences as a trainer in communication and professional effectiveness, as a director and as an actor.

⁹ **De Oratore**, Cicéron, III, 57

¹⁰ Voice Studio International London – www.voicestudiointernational.com

Nadine George, founder of Voice Studio International, trained as an actress in the early 1960s at the Central School of Speech and Drama in London, where she was a student of the famous voice specialist Cicely Berry. She worked closely with Roy Hart, exploring the human voice and in 1975 became a founding member of the Roy Hart Theatre in Malerargues, France.

She has been teaching at the Royal Conservatoire of Scotland in Glasgow for 20 years: her technique has been officially chosen by the Department of Vocal Studies for the stage.

Thirty years of research and teaching throughout Europe (Sweden, Iceland, Denmark, Finland, Norway, France, United Kingdom) have enabled Nadine to reach the level and quality that she has today. She has created a concrete technique that can be used, whatever their language, by all those who wish to develop the voice that is truly theirs. This unique method uses the sung sounds by connecting them directly to the body and the work of the text.

In 2008, Nadine received an honorary doctorate from the Royal Conservatoire of Scotland for her services to the arts and for her contribution to the work on the Human Voice at an international level.

Nadine George was inspired by the work of Alfred Wolfsohn, founder of a vocal work of a particular style, more commonly known today as the "Roy Hart Theatre" method.¹¹

Alfred Wolfsohn was born in Berlin in 1896. He learned the violin and piano at a very young age. He was also a member of a singing choir. He studied and trained in psychotherapy. He went through the ordeal of the First World War as a soldier. His traumas and sequelae led him to use the voice and make it his research work throughout his life. He was known in the 1920s for his revolutionary approach to singing, then in the 1950s he launched the idea that the voice was "the mirror of the soul". He had an international reputation due to the prowess of his students and in particular Roy Hart, who would later continue to develop his work.

He was able to support his students in discovering the spiritual source of their voice, but also in this connection between the body and the voice. He opposed the academic wisdom that the source of the voice came only from the larynx.

He was interested in the development of artistic talents by connecting the female and male parts of the human being. Carl Jung's idea of anima and animus are archetypes as Wolfsohn also thinks.¹²

Throughout these years of research, there is still doubt about this work of the voice. Is it therapy, education, art, religion, love, or simply the experience of life?

A pioneer in the field of vocal research, his pioneering studies have revealed the potential of the voice not only as an instrument of artistic expression but also as an instrument for human development and therapy. According to him: "The voice is the muscle of the soul."

¹¹ www.roy-hart-theatre.com

¹² **Dark voices, The genesis of Roy Hart Theater**, Noah Pikes, Spring Journal Books, 2004

The workshops organized by Nadine George for Voice Studio London allow a dozen participants from different cultures to evolve together on the exploration of voice for a fortnight, each summer in London. This method is directly applied through training for actors. The creative dimension of this work and the power allow us to confront texts of tragedies or at least embody theatrical characters of great density.

It's 2005, I was looking to explore the voice work and improve on Shakespeare's language.

"Workshop on the voice and the Greeks" announcement published on the website of Afdas, an organization that trains performing arts professionals and actors.

I therefore decided to fill out a file and submit my application. A few days later, I received a letter from Afdas confirming my participation in the workshop.

I arrive at the Tricycle Theater in London. I am delighted to meet Nadine George.

She is in charge of the Voice Studio International and gives the workshops herself.

I greet the other participants, most of whom are English, Scottish, Swedish, Danish, Icelandic.

Nadine introduces us to the work and we start by a breathing and relaxation exercise on the floor. One person helps the other to relax with a massage. The person on the floor focuses on breathing.

We carry on with a collective vocal warm-up exercise and physical exercises in space. I'm starting to relax. I appreciate this kind relationship that is being created with the whole group.

Nadine proposes an individual vocal exercise. After explaining the 4 qualities of the voice : deep male voice, high male voice, deep female voice, high female voice, we sit in a semi-circle facing her.

She moves et places herself behind the piano.

She advises Edward to get up. She suggested a vocal exercise and told him to start with the sound "O". He starts a first sound from the C in the center of the piano. Nadine advises him to go up high always on the "O" sound. Edward regularly works on the voice path. The higher his voice goes, the more he has to use his energy connected to the body. I am amazed by its size and vocal density. High-pitched sounds emerge at unsuspected heights, with disconcerting ease. I observe its anchoring in the ground. He explores high-pitched sounds that he himself discovers in the present moment. Nadine then goes down note by note to the bass, where the voice opens up, descending deeper and deeper into the body. The inner vibration of his being leaves me totally subjugated. This guttural sound, stony, warm, voracious, organic, by its density and symbolism transports us. It has a universal dimension.

"The symbols are living bodies corpus and anima.

The deep "layers" of the soul lose their individual characteristics with increasing depth and darkness. They become more and more collective as we move down. This is why in the "depths" the psyche and the "world" are synonymous.

In this sense, I must entirely agree with Kérényi when he says that it is the world that speaks through the symbol. The more archaic and "deep" the symbol, i.e. the more physiological it is, the more collective and universal it becomes. »¹³

Edward sits down. Nadine, after support him on his inner journey, asks him for his feelings. He shares with us with a calm voice, extremely well placed, his difficulty in finding the balance between technique and emotion. Nadine discusses with him about the emotional dimension and her vocal technique. It reassures him on his journey. I'm sitting next to Edward. The conversation ends between the two of them.

Nadine looks at me with a big smile. It's my turn, I have to make sounds in front of about ten people. Sounds of my own voice. I feel my heart beating. Rather negative thoughts are jostling in my head. I have to dare, take risks in front of a group. We are close to improvisation. I have to trust in the present moment. I have to return this moment of creative vulnerability.

I feel support in Nadine's eyes. His natural kindness touches me immediately. I feel reassured. She gives me some pointers before I start. The goal is not necessarily to make pretty sounds, she tells me. It is important to follow the sound of your voice. Each note of the piano transports us to a place within ourselves. Let the body express itself through the sounds of your voice. I'll ask you just one thing. Don't be in the reflection. You'll have time to think about it later. The mind is so strong. We forget that our body breathes, lives, vibrates, with unsuspected energy. After these few tips, I get up. I start the sound "O" on a DO. I start a first sound. The sensation of the voice is reedy and thin. I go up note after note in the high notes. I'm starting to surprise myself. An incredible energy is overwhelming me. Shivers run all over my body. I try to follow Nadine with my eyes in the highest notes. She gives me indications. Slightly raise your head, open your mouth a little more to the "O", open your eyes, let go of the tension. This information helps me to open up, to feel my body in all its fullness. I feel sensations and a connection with myself that I have rarely experienced. A well-being invades me with each new note. The passage of the breath, in the heart of my chest, gives me a relaxation of the muscles like a massage. Each note associated with a sound is very singular. It corresponds to an inner emotional state.

The lower I go, the more I hear a loud cry of despair.

Where did that voice come from?

Where am I connected to myself?

I support this sound that takes me deeper and deeper into myself. The sounds are getting more and more serious. This is the first time I've ever heard my voice so deep. My ear no longer has its usual landmarks. I try to follow the notes by always going down deeper and deeper. A sound from the depths of my being emerges. I feel like I've turned into an animal. A hoarse, bestial sound comes out of my body now. I take Nadine's advice. I'm not thinking. I'm just trying to channel that energy that I've never connected to before in this way. Then a burning sensation appears at the bottom of my stomach. I have the image of a volcano in the middle of an eruption, with lava flowing inside. My

¹³ ¹³ **The earth has as soul**, C.G. Jung, Editions Buchet, 1963

mind takes over. It's time to stop this experimentation. Nadine convinces me to go further. I must be able to channel this energy while releasing the tensions that accompany it. I continue, a combination of unexpected sounds emerges as I descend ever deeper into the bass. Nadine gives me one last note that takes me to the breath. This sound is extremely connected with a very deep breath.

Then I come to my senses. I take the time to sit down. My whole body is vibrating. An intense emotion runs through me. This moment destabilizes me, I am between letting go and controlling this emotion. I breathe deeply. The inner calm gradually reappears. I don't want to let go. Too many thoughts appear in my mind. Fear of the other's judgment. I'm not ready to let go of my emotions that quickly.

Nadine is a true teacher. Her ability to listen, her ability to support each participant in their development is remarkable.

She asks me the question : "Do you want to say anything? ».

I answer : "Yes... it's a bit like a firework display. I do not have exactly the words to express what happened."

The following days were similar. Day after day I felt sensations in my body getting stronger and stronger. All the muscles in my body were sore. My neck and upper back were torn by intense pain. One night I woke up with a sharp pain as if I was being pricked with needles behind my eyes. I gradually understood that my body was reacting to this intense energy and emotions I was connected daily.

This first workshop was for me an awareness of my ability to connect to my emotions, to let go, to learn to breathe, to release tensions, to channel my energy.

This first experience forced me to accept my sensitivity, my emotions, my vulnerability. We are in places within ourselves where we must dare to show who we are in all our being. At the beginning of this work, I had difficulty sharing what I was going through. I was confronted with my own letting go, with this restraint, this modesty. And beyond my own resistance also resonates those of my parents and grandparents who are imbued with who I am, in my body. These resistances that prevent us from being in total sincerity, authenticity in front of a group. This group with whom I had to exchange moments of intimacy, which I had never dared to let express myself in the past. Whether for myself or for others. I had the feeling of witnessing an inner duel between this desire, this pleasure to let myself be guided by the sounds of my voice and fear. I was indeed able to identify this emotion. Fear.

The fear of revealing yourself, of accepting to look at who you are.

This power that we feel in an organic way, this energy, this light in us. And then, over time, we tame ourselves as we tame a pet, in all dimensions. And from day to day these fears turn into assets. And these resources strengthen our individuality.

"The human body is the best image of the human soul. "It is Wittgenstein who says that. It is the body that must be cared for, not the body as seen by scientific medicine, but the body that speaks, that moves. ¹⁴

¹⁴ ¹⁴ **To know waitng**, François Roustang, Poches Odile Jacob, (P.12)

We can understand the psychological resonances that this work on the voice provokes. Daring to confront the self with the self, accepting to look at oneself as one is, in front of one's own voice. The more we descend into ourselves, the more darkness we encounter and the more difficult it is to face our true self. the fear of facing this almighty power of our being. This is when we are really present at our vulnerability. We are there, with our emotions, our feelings, our fears, our doubts, our consistency, our joy, our lack of trust, our truth. We can no longer hide behind a facade, make people believe that we are robust, show that we are solid in all situations, try to be the most efficient.

Is this access to our vulnerability within everyone's reach? Can we all express ourselves in a true, sincere and authentic way?

It seems to me that it is through this vulnerability that we find all our creative strength, this uncomfortable area where the doors of our own imagination open.

At that moment we are in possession of all our intuition, our physical resources, our intellectual capacities and our emotional intelligence.

At some point in our lives, for various reasons, we put our personality and vitality to sleep. Then one day the experience of life opens a door for us. We reconnect to our emotional center, regain consciousness of our breathing, train our body again. We use our knowledge, different attitudes and postures. As a result, energy increases considerably, alertness increases as the degree of concentration increases.

We find harmony, a fullness in our being and even sometimes a revelation to ourselves.

From the first to the last day of the workshop, our inner dimensions are deployed. This encounter with oneself. This long journey in ourselves takes us to our emotions. They are there, in the middle of the sounds, sometimes they lead us to our tears, sometimes to our laughter. We live them, we feel them. Sometimes they provoke us, question us. Then we regain consciousness of our breathing, the sound is always present. He takes over, and we continue to build the path of this encounter with ourselves : this inner voice connected to the body that is externalizing, this inner strength. It sometimes pushes us to be voluntary, to want to produce sounds while forgetting that we just have to try to be. To live in the present moment.

As Serge Wilfart perfectly underlines in his book "The song of being", the cultural dimension has little influence on our breath. Our breathing is universal no matter where we come from.

"in terms of deep breathing, and raw screaming, regardless of race, culture, language, and nationality, we are all the same. »¹⁵

But what is interesting to highlight is the voiceprint linked to our natural environment, our roots, our origins. The use of our vocal organ in spoken voice is also characterized by

¹⁵ **The song of being**, Serge Wilfart, Albin Michel, 1994

our culture, our history. We can hear in each sound, each inflection of the voice a very different range of emotions as Cicero describes it very well:

Our whole body, our gaze, our voice resonate like the strings of a lyre, according to the passion that shakes us; and as the tones of the instrument vary under the hand that touches it, so the organ of the voice produces high or low, pressed or slow, strong or weak sounds, with all the intermediate nuances. From there are born the different tones, soft or rough, fast or prolonged, interspersed or continuous, soft or hit, weakened or swollen: all these different inflections of the voice, need to be used in turn with care, and art can adjust them; they are for the speaker as the colors that serve the painter to vary his paintings.¹⁶

I have always been struck by the way we French people used our voices. Through our history, our very literary, philosophical culture, we tend to keep our vocal energy at the level of the head. The French tend to be very reflective. We often forget that we have a body. In comparison to our northern European neighbours, the Scandinavians, the English-speaking world have a more immediate connection to the organic dimension of their voices.

This hypothesis is corroborated during the exploration of voice sounds during Nadine George's workshops. The individual vocal exercise based on a vowel "o" or "a" transports us each time into a personal story. Beyond words, the sounds produced by following high or low notes lead us to an inner journey like a story that we will tell on a theatre stage. Everything is there in its greatest authenticity and sincerity. The kindness and listening to each other allow us to let ourselves be carried away by our inner voice.

That day Anita, an Icelandic actress, starts the individual vocal exercise in the morning. Nadine is ready, focused on her. She begins the morning with a few kind words on the progress of our work. His pedagogical attitude is based on his positive vision of the development of each human being, his empathy. Her strength of character is based on this difficult balance between firmness and softness as a supporter.

She invites Anita to get up to start the exercise. Anita looks radiant this morning. She is confident, soothed. A ray of sunshine pierces the studio's large bay window to illuminate his face. Her blue eyes sparkle. She lets you hear a breath of voice aligned with her inner state. She is there, here and now, in the present moment, listening to her sensations, letting her intuition guide the sounds escape from her being.

I let myself be carried away by this voice. She follows Nadine to the piano. She climbs note by note on the vowel "o". She's breathing. She takes the time to accompany each breath. She lets more and more flute sounds escape. I hear pure, crystalline sounds. She takes us with her like a bird escape into the forest. A succession of free bird songs, passing from branch to branch. I am transported by his ability to control his sounds. The sounds fly away in this space as if we were in nature, with this feeling of the wind blowing through the trees. From the light comes forth, a lot of light. A ray of sunlight appears on his face. It shines. She radiates.

¹⁶ **De Oratore**, III, 57, Cicéron, Les Belles Lettres, 1985, Trad. Edmond Courbaud

By the sound of her voice, Anita managed to transport us to her island. Every sound of her voice was imbued with nature, earth, water, fire, wind.

*"it is enough to say that vibration prevails over the word, because it is more revealing than it is: vibration authenticates the word and the word only takes on its full meaning if it is in harmony with the vibratory truth of the voice that expresses it"*¹⁷

How can the exploration of the sounds of the voice be useful for the personal development of the individual?

Unlike singing, we don't seek the beauty of sound. We are very attentive to the sound produced and its inner resonance. We have all had the experience of our voice going off the rails. Small gurgling, discomfort on the vocal cords by small unwelcome, unexpected creaks. We can hypothesize that we are often in an emotional context at that time. This situation connects us to our emotional centre, which sometimes makes it difficult to resume the conversation because we have to integrate this new emotional element into our speech. And most of the time, we try to escape what the body expresses.

During a vocal training, we will precisely go in search of the cracks in the voice, the imperfect, imprecise, vulnerable sounds that will lead us to open new inner spaces. These tiny and minute sounds expressed by the body will lead us to new physical sensations. It is necessary to accept the quality of the sound as it is produced, even if our inner ear does not recognize this sound. New sound markers are then activated. Travelling deep inside, at the heart of our organic matter, opens doors to our spirituality, in a forest where our emotions, our energy, our breath are mixed. This approach also contributes to the opening and extension of the vocal range from the lowest to the highest sounds.

An internal transformation beyond resistance

"There is a curious paradox: when I accept myself as I am, then I can change. »"¹⁸

I have observed, through my practice as a vocal coach, a change in the behaviour of individuals.

Not working with the two parts of our brain, (the left hemisphere corresponding to logic, rationality, the scientific dimension, the place where language is located, and then the right hemisphere where intuition, sensations, emotions, imagination, creativity, are located) can sometimes lead us to a difficulty in our learning and our communication.

It is sometimes interesting to note that the production of a sound can seem extremely difficult for some people. It may be the fear of being judged, what the other person will think. Our left brain censors us, forbids us to go beyond any usual landmark when we

¹⁷ **The song of being**, Serge Wilfart, Albin Michel, 1994

¹⁸ Quote, Carl Rogers

emit unexplored sounds with our own voice, to accept the unknown of sound, vibration, auditory and vibratory references, the emotional state in which this sound may take us, to face the fear of exposing ourselves. Our left brain is very powerful. We touch our identity, our intimacy. Through these new sounds, we express emotions and sensations that can escape us. In this world where everything is more and more controlled and mastered, it is difficult to go to our inner meeting without taking risks, to dare to make mistakes. It is by trying to connect our body to our emotions, our vibrations, our energy that we will be able to discover ourselves through the sounds of our voice. Little by little we let go until we allow ourselves to gradually explore our body, our sensitivity, our male and female energies. The balanced use of our two hemispheres allows us to make full use of our resources. This will help us to establish a fullness and foster our growth.

In the "Executioner of Love" Yrvin Yalom describes very precisely the process of connection between the two hemispheres of the brain. The image, corresponding rather to the right hemisphere, and the language to the left hemisphere.

"First, there is the barrier between image and language. The mind thinks in images but, to communicate with the other, it must transform the image into thought, then the thought into language. This progression from image to thought and language is perfidious. It causes victims: the rich texture of the image, its plasticity and flexibility, its sensitive and intimate nuances, all this is lost when the image is forced into language. »¹⁹

The production of sound is identical to language. An image crosses my mind as I make a sound. If I let myself be carried by this sound, I pursue this sound in its totality, its fullness, and I accompany my imagination and my creativity in a fluidity. If I try to do, instead of being surprised, I then prevent myself from opening up and accessing new interior spaces, from accepting this flexibility in my voice, between tones and modulation.

Little by little and through training, I notice that this awareness of my inner strengths and resources allows me to accept, to gradually welcome who I am in my authenticity, in my greatness, in my omnipotence. This authenticity is very deeply rooted in me, so it inevitably influences the positioning of my voice, the placement of my voice. This dimension without ego, in reconciliation with oneself and others.

"Our deepest fear is not that we are not up to the task,
Our deepest fear is that we are powerful beyond all limits
It is our own light and not our darkness that frightens us the most.
Who am I to be brilliant, radiant, talented and wonderful? »²⁰

¹⁹ **Love's executioner**, Irvin Yalom, Galaade Editions, 2005

²⁰ **A Return To Love: Reflections on the Principles of A Course in Miracles**, Marianne Williamson Harper Collins, 1992. From Chapter 7, Section 3 (Pg. 190-191).

This quest for oneself through the exploration of the voice shows us its resistance, its barriers. We must regain awareness of them on a daily basis in order to gradually overcome them and transform them.

WHY EMBODY HIS VOICE IN THE BODY?

My practice of the living arts as a director has made me aware of the importance of this connection between body and mind. An actor on stage must embody his character if he intends to be convincing

The etymology of the word "incarnate", borrowed from ecclesiastical Latin, incarnates formed on caro, carnis "flesh" "enter a body" and specifically when speaking of Christ "take on the human form".

I can't avoid using my energy, my body, when I have to be convincing. I must connect my voice to the body in an organic way if I want to be fully connected to what I say. My involvement and commitment in my speech will be heard in the sound of my voice.

The practice of an artistic activity helps to become aware of one's body. The majority of individuals do not take the time to understand the functioning of the human being as a whole, in a holistic way.

In our school education, nowhere is it possible to teach this global approach to the human being, where we could experience a self-awareness in action, which integrates the different physical, emotional and spiritual dimensions.

We often put our deep nature, our energy, our emotions, our breathing, our body, our sensations, our intuition, our creativity into sleep. Thanks to the vocal work we will be able to wake up, reveal this being in hibernation. From the moment we regain consciousness of our inner spaces, we will be able to make our body vibrate to embody our word.

It is through the voice that man expresses himself. It will insure or betray the individual as a whole human being. It is about regaining consciousness of our body to build our body edifice. Once this reconstruction is completed, we are in an alignment that will allow us to hear our full voice organically connected to the body: this coherence where body and mind are in unity.

I met Nathalie in a drama school in 2015. I offered him the opportunity to participate in a workshop on the voice I was leading. She has agreed to join us for the two four-day courses. She was in a difficult period of her life.

As we start the workshop, she is that morning, rather discouraged, demoralized and quite tired. I suggest that she works on a first sound on the female vowel "A". I advise her to follow the piano notes and I supported her towards high-pitched sounds. Gradually she connects to herself, takes the time to breathe. She lets the sound take her to different places within her. The higher we go, the more concentrated it gets. She goes through sounds that she discovers at the same time as me. I have the feeling that this is the first time she has allowed herself to produce sounds of incomparable beauty. An inner alignment occurs in her. Her physiological abilities, her openness, her abandonment to herself and her availability, allow her to discover a lyrical voice with

sounds of a purity never before expressed. I gradually descend into the bass, and in a very surprising way, Nathalie dares to descend into her, more deeply, to explore her male energy. This energy and power surprise her but she takes risks and dares, in all its depth, to confront her shadows. She lets escape this masculine energy that leads her to this bestial, animal dimension. It slowly returns to a deeper breath, where the balance of the breath is heard between inhalation and exhalation. I suggest her to sit down. She takes the time to let her breathing slow down.

I ask her if she would like to say something after this experience?

Yes, she answers me.

This is the first time in my life that I have felt the vibrations of my voice inside my body. I felt chills. What a joy to be in contact with yourself in this way. I had the feeling that I was in full possession of all my means, that I was aware of all my being, of my resources, without necessarily being in something voluntary. The sounds came to me and I supported them without making any effort. I impressed myself with the power and beauty of the sounds. I had the feeling of being an opera singer, and to tell a story even if it was only sounds coming out of my mouth. I felt, in an organic way, this inner dimension that I had never experienced before.

These two workshops allowed Nathalie to explore and develop her self-confidence through vocal work. During this accompaniment, she dared to surpass herself, to accept this power, this inner strength. She knew how to recognize her moments of vulnerability, to take advantage of them to go even further in moments of doubt and fear by accepting them in order to move forward.

The year after this introduction to vocal work, I had a conversation with Nathalie. She decided to take lyrical singing lessons. She then obtained an important position in a large French industrial group, and was recently offered a marriage proposal. She later told me that vocal coaching had helped her to become aware of this verticality, this alignment in itself.

At the end of this conversation, I was able to hypothesize that this vocal coaching support allowed her to regain awareness of her qualities, her potential, to rely on her resources, her talents that now push her to act, to try, to take risks. She wouldn't have dared until a few months ago.

Sylvie is a young woman in her thirties. She works for a large banking company. She wants to practice different public speaking exercises to be more comfortable during her presentations.

After meeting each other and defining the objectives of our vocal coaching sessions, I suggest that she tells me a short story of a professional or private nature. She's taking up space. She is not very comfortable, all the tensions in her body are disturbing her. Her voice trembles, buckshot. I can feel an inner destabilization. Her voice is the external witness of what she is experiencing inside. She doesn't know what to do with her hands, her legs are wobbling. I can feel it staggering. She ends her presentation as best she can. At the end of the exercise, I ask her to describe the situation she has experienced. She is well aware that she should improve her attitude, her behaviour, but does not know which direction to take. I support her during several sessions, in the exploration of her voice, her tonalities, her modulations. And especially the awareness of the anchoring of

her body in the ground. She is beginning to become aware of her body. During one of the last exercises, I suggest that she thinks only of her voice, the energy to which she will connect, to go and draw from her resources, to imagine her voice in the centre of her body, to represent her voice at her feet, to root herself in the ground. I suggest that she visualizes roots on her soles of her feet. I give her to read the text "Apostrophe de Satan au Soleil" by John Milton, adapted by Jacques Delille. This text is dense and rich. She cannot avoid projecting her voice, and for that she must use her energy. I notice the stability in her body. She is anchored into ground. It gradually increases the volume of her voice. As the vocal power increases, so does her self-confidence. It seems to be changing. Her voice harmonizes. She begins to become aware of her body, her energy, her inner resources. She becomes conscious of the support that this rooting and in her body gives. Her voice becomes more confident, more audible, more full. At times I perceive the sound of her voice in all its fullness. At the end of this vocal coaching, Sylvie realized the interest of getting involved, of engaging with her energy and body in her speech.

Sophie is in her fifties. She is an experienced woman who gives many conferences and seminars in an academic setting. She solicits her voice daily. His voice has a particularity. She is very soft and slender. We meet so I can help him deploy his vocal energy. She has worked throughout her life with speech therapists, psychologists. Nothing works. Her spoken voice is always very small, thin, frail. The vibration of his voice is almost non-existent. The vibration of the voice is linked to emotions, those vibrations that give body to the voice, those waves that touch us when we attend a show. The more the voice vibrates, the more we have the feeling of receiving a flow of heat, of emotions.

I present my approach to her. I talk to her about exploring the sounds of the voice. She wants to try the vocal exercise where we will work on the range of her voice. After travelling through the musical world from high notes to low notes, and from low notes to high notes, she hears her voice much more lively, vigorous, dynamic. Sophie is a centered, calm person. This allows her to receive the energy she requires with great intelligence. She'll be able to concentrate that energy. She realizes that by using this energy, which she draws from within herself, her vocal energy changes. She feels this masculine energy in the bass which gives her voice more presence, contentment, solidity.

We had a discussion at the end of this vocal coaching. I shared my thoughts with her. The tone of the voice, its timbre, its modulations, its range, are very different according to the individuals according to physiological but also psychological factors. We depend on it. The voice is placed in a place within ourselves. Our own perception of our identity, of our personality, the visualization of ourselves will influence this voice. Sylvie gives me a part of her life experience, her childhood. She tells me about the evolution of her personality in her family context. She realizes that this little girl's voice, slender, light, delicate, corresponds to her story, her life experiences. His voice has moved to a place in itself that corresponds to a personal journey. Thanks to the different exercises we did together, she was able to realize in an organic, physiological way that her voice can be very expressive and energetic, sonorous and resounding. The whole journey remains to be made. At that moment, she is confronted with her psychological dimension, her personality, her unconscious.

Vocal work in coaching consists in revealing the right voice of our deep, authentic being through a gradual and reconstructive process. It is a death to oneself and a letting go to reach a state of welcome, of receptivity.

Fabrice is a man in his forties. He runs a company with about a hundred employees in the consulting field. We met because he wanted to improve his public speaking skills. After redefining his objectives, he wanted to work on his voice to gain conviction. Fabrice is a person who masters everything, who is always in control of himself, others and everything he undertakes. He is very intelligent, with an extremely strong mind and ego. He has considerable energy. This energy often turns against him because he doesn't know exactly how to channel it.

When we started working on the voice, I suggested that he starts with relaxation and breathing exercises. He had great difficulty taking the time to breathe. I had the impression that he was continuously freediving. Very voluntary in nature, he never left a silence, a breath in the conversation. He confided to me that he was tired of dispersing his energy unnecessarily.

Which way to let go?

Over several sessions, the work of breathing and relaxation began to take effect. He quickly realized that his body was in constant tension. The accumulated tension in the neck, shoulders and upper back really prevents him from being free. Gradually, he became aware of his body, breathing and emotions. When we worked on the voice, it was hard, brittle, severe and sometimes even very authoritative. We heard a stuck voice, blocked in the throat because he also tended to press on the larynx and vocal cords. When reading a text, it was difficult for him to recognize precisely the intention that accompanied his voice. The intention he suggested in his voice was not conscious.

Once this first step was over, Fabrice sketched out a voice that was more and more flexible, more agile, more subtle, with more vibrations. His voice gradually descended into the body. He was moving towards an opening in himself, a reconnection to his emotions. He was enjoying the pleasure of his abdominal breathing. He felt within himself a magnitude, a density, a dimension that he had never experienced before. What surprised me from week to week was his ability to let go, to relax, to live in the present moment. During vocal exercises at the piano, he even sometimes let sounds escape. He accepted the sounds as they were. He was not looking to produce. He took risks, he welcomed sounds where his body took him. He was at times really free with himself. His ability to channel more energy allowed him to be more centered, more united, more silent in himself. After several months and work sessions, Fabrice can now more easily channel his energy. He knew how to find the way to reconnect his body to his mind. He shapes his personality from day to day, he judiciously familiarizes himself with this energy that he deploys daily, he becomes more flexible by allowing himself to feel his emotions.

"Offer him your help, don't take away his responsibility"²¹

²¹ **logotherapy**, Elisabeth Lukas, Pierre Tequi Editeurs, 2002

FEMALE AND MALE ENERGY

Experimenting the sounds of our voice, through individual vocal exercises, will help us to become aware of our body in order to rebuild our body structure. This one rebuilt, aligned in a verticality, will allow us to free our voice.

It is difficult to be in the position of letting go. We are most often in the will to do, to be in the action, to want to produce.

I have had the opportunity, on several occasions, to work with people whose male and female energy was not in total harmony with their personality.

Whether we are a man or a woman, there can be an imbalance between the female and male parts of our energy. A man may have placed his voice, unconsciously in a female energy. This energy remains localized in the upper body, without resonance and without vibration. On the other hand, a woman who is particularly connected to her male energy will be very much anchored in the body. This energy will circulate, with a strong vibration in the voice, with rather low-pitched sounds.

When I support a man in his process of liberating his voice, in exploring his feminine dimension, I will help him to emit sounds ranging from high-pitched to low-pitched in order to allow him to access unknown spaces and to become aware of these different energies.

Gabriel is a man in his thirties, athletic and sportsman who works for a travel agency.

We met during a public speaking training session. At the end of the two days, he wanted to explore and work on his voice.

Indeed, his voice was not connected to his body.

He had a small, slender and insecure voice. I had the feeling that he was running away from himself, and that he had never accepted who he really was.

I suggested him to start with a breathing exercise. This first exercise allowed him to become aware of his body, his way of breathing and to access his emotions.

I went at the piano. He started by following the high notes I gave him. From note to note, he modulated high-pitched sounds with ease, being in his natural vocal register. It is often unpleasant for men to hear high-pitched sounds in their own voices. The company provides voice cues for both men and women. It is sometimes unconsciously difficult to overcome them. An artistic activity will make it easier for a man to explore his feminine dimension with all his sensitivity, intuition, emotions and creativity. Coming back to Gabriel, little by little, I was lowering the piano notes to the bass. I felt something different appearing in him. His voice became more present, with much more vibrations. Suddenly, he had this emotional dimension to which he usually had difficulty connecting. I perceived a conflict in him. He had trouble getting through these emotions. He let himself be overwhelmed by them at one point, losing control of himself. Tears were running down his cheeks. He did not know how to react to this situation. I was stopping. I asked him to breathe quietly. He took the time to sit down. He came to his senses and gave me what he felt. This letting go had triggered a pleasant feeling. It was not a suffering, there was nothing painful, as if inner tensions were letting go. These low-pitched sounds, combined with more conscious and deep breathing, allowed him to feel the vibrations in his body more. He was amazed at the deep sounds he produced, those

hoarse sounds in his voice that he had never explored before. As the sessions progressed, he acknowledged that he had explored new territories within himself.

Spontaneously his ear did not recognize these masculine sounds, his mind resisted. The ear is sometimes even unable to hear these disturbing, even unheard sounds. This work helped him to discover the masculine energy of his voice.

As we grow up, we unconsciously place our voice in a precise register. We imagine that it is frozen forever, and that we must undergo it, even if it is not consistent with our personality.

"I later understood that the liberating and renewing function of vocal exercises with regard to the body could explain such a craze. Sound is the language of the body, and the messages it delivers appear more truthful than the usual chatter of the mind".

The rooting of the individual, a prelude to his refocusing between earth and sky as described in traditional medicines, leads both to a re-harmonization of the body and a profound transformation of the psyche. »²²

"Change is not about becoming someone else, but about becoming what you are for the better. »²³

BREATHING

Breathing is one of the vital functions of human beings. It is necessary for our energetic, emotional and psychic balance. And yet there is little interest in it on a daily basis. From experience, I realize that the majority of human beings do not know how to breathe, or are not aware of their breathing. Becoming aware of our own breathing is linked to the way we live, to breathe in the world, to take our place. It allows us to link our bodily dimension with our intellectual dimension.

It is true that in the West the art of breathing is not a familiar subject of study. On the other hand, in the East, many bodily practices insist on the importance of breathing and breathing in order to achieve a harmonization of the being.

The use we make of the respiratory function has a major influence on our attitude, our way of moving, our management of emotions. It also determines our level of vigilance, our degree of self-confidence and access to our personal power.

²² **The song of being**, Serge Wilfart, Albin Michel, 1994

²³ **Quote**, Frederic Nietzsche

The regular and daily practice of breathing exercises, even a few minutes a day, allows us to refocus, to reconnect with ourselves, to access our inner self, to distance ourselves from our daily life.

During a vocal coaching, the breathing will allow you to relax and release muscular tensions. Breathing is the pillar of speaking.

I breathe as I speak, as I live. I allow myself to breathe as I allow myself to live. If I don't take the time to breathe, my speech rate will be very fast, my articulation will fail.

The jaw, all laryngeal muscles, upper shoulders and neck are areas extremely sensitive to tension. The voice will be compressed if I let these tensions settle permanently.

How to find the infant's voice again? This free voice, full of liveliness, sometimes astounding in power, which produces vigorous sounds. Sometimes we would like to find this natural voice, well placed and full of energy.

The infant's free voice is free of body tension, naturally adopting abdominal breathing.

We cannot talk about breathing without talking about the present moment. As Russell E. Di Carlo says: "***The problem of humanity is deeply rooted in the mind itself. Or rather in our identification of the mind.***"²⁴

It is rare for us to abandon ourselves in the here and now. Yet it is in this place in the present moment that we explore our true self, behind these incessant thoughts that invade the mind and our changing emotions. Through breathing, we can reconnect in the present moment.

The present moment dies when we are no longer there. One of the most widespread attitudes is that of rushing forward. We are already in the future, anticipating what we are going to say and inevitably disconnecting from the here and now.

I increasingly offer to work on mindfulness exercises at the beginning of the coaching session. A large proportion of individuals are very receptive to this type of exercise.

Since the dawn of time, the breath has been in resonance with spirituality.

THE SYMBOLISM OF THE BREATH

There are three types of breaths:

The creative breathing corresponds to the throat and head,

In Greece, the « pneuma » is the breath, which in Latin is called *spiritus* from *spirare*

In Hebrew, the breathing *nechama* is close to nichima, the soul, and the breath is called *ruah* or *ruach* which also means wind,

In the Sufi cosmogony of Islam, *ar-rûh* is the divine soul or breath and the practice of the *Zikr* of the Sufis relies on the rhythmic breath to access ecstasy.

In India, the *prâna* is the vital energy that is drawn from the breath. In India, as in Tibet and throughout Asia, breathing will accompany the work of sound, with the recitation of

²⁴ « **The power of now** » Eckhart Tolle, foreword d'E. Di Carlo, Ariane Editions Inc, 2000

mantras. It is the vibration that is sought, beyond words, for its beneficial effects on the body and mind. The breath as well as the inner attitude are the vehicles of this vibration. In China, *qi* or *chi* (energy) is the equivalent of breath, which irrigates the human body, and is amplified by breathing techniques and Qi gong movements. In Japan, breath control is also developed in martial arts.

The animal breath corresponds to the two major physiological systems of pulmonary respiration and heart-centred blood circulation.

It is related to what Plato calls *thumos*. It is the field of animal breath, corresponding to the life of emotion, animal motivation and volition, sensitivity, emotional value, all colours, values, nuances or intensities of feeling.

Semantics reminds us of the link between the sacred, breathing and emotion. Indeed, enthusiasm comes from in *Theos athmos* : being in the breath of God, and sends us back to the notion of inspiration and strong motivation.

The vital breath representing the belly, located under the diaphragm, the lower level of the belly (*epithumia according to Plato*), whose navel is the symbolic center.

Breathing from the bowels, it corresponds to the most powerful, undifferentiated, archaic vital impulses. This level of the vital breath, the most endogenous and anonymous, prior to any individual modulation, is thus the psychosomatic engraving field of the deepest and most resistant traumas, the somatic conversion field of the most "incarnated" neuroses.

The vital breath is inseparable from the tactile living space and the "body of movement" with its energetic "extensions" that are the four members. It is thus organized in symbiosis of the muscular and bone system. Hence the warlike importance of this belly breath (called *hara* in Japanese *budo*) It is the instinctive source of martial cries (*kiai*, *fashen*, *alah*, *kwatz*), jaculatory howls (from profane hurrah to sacred formulas of *japa yoga* or *dhikr*), abdominal sounds of shows such as those of the *No Theater*.²⁵

"Man is a vibratory being whose physiological instrument has been transformed, deformed or abandoned. Both transmitter and receiver, he must restore the vibratory truth of his instrument: his body. »²⁶

²⁵ *Souffle, symbolique*, Alain Delaunay, *Encyclopaedia Universalis*

²⁶ *The song of being*, Serge Wilfart, Albin Michel, Paris 1994.

EMOTIONAL AND ENERGETIC DIMENSION

Emotions are above all an energetic, dynamic response to a specific situation.

However, we now realize that a large majority of individuals are unaware of their resources, energy and emotions.

Taking up the etymology of the word emotion, we understand that the Latin emotion "motio" "action of movement, movement" is a complex psychophysiological reaction of an individual's state of mind when subjected to biochemical (internal) and environmental (external) influences. In humans, emotion fundamentally includes "physiological behaviour, expressive behaviour and consciousness."²⁷

Many people are not connected to their bodies. The vocal energy remains only in a cerebral dimension. We notice this when individuals who speak out do not experience what they say and do not vibrate. Their energy does not circulate in the body. We are confronted with bodies under tension, engulfed, uncomfortable.

We know our bodies so little. How about we try to be in fluid contact with our Hara? As mentioned above, the Hara corresponds to the belly or abdomen in Japanese. In Japanese culture, so spiritual and elaborate, Hara is far from being a simple part of the human anatomy. It is in the Hara that the energy and vital spirit of the human being resides. It is physically located five centimetres above the navel. It is from this area that we can draw our energy, strength and security.

Many individuals tell me of their need to emotionally separate their private and professional lives. They want to control their emotions so as not to show anything in their professional sphere. They fear, by showing their emotions, to show weakness, fragility or sentimentality, when it is a living response to a situation.

They avoid incarnating, living, breathing, vibrating because they do not dare to be themselves. Letting an uncontrolled emotion or expression escape is a real danger. Coaching will help them to become aware of the positive value of this emotional dimension, which can also be an asset for the company.

"Life is, at best, a fluid and changing process in which nothing is fixed. »²⁸

²⁷ **Theories of Emotion.** Myers, David G. (2004) *Psychology: Seventh Edition*, New York, Worth Publishers.

²⁸ Quote, Carl Rogers

PART 4 - WHAT PLACE FOR VOICE COACHING IN COMPANIES?

We must be aware that our professional relations are above all inter-human relations, of which one of the vectors is the voice. If we want to improve our communication, we must also be aware of the connection between our voice and our body.

When I work in vocal coaching, I try to make the link between the embodiment of speech and the anchoring of the voice in the body. I guide participants in their awareness of this connection between voice and body. I often ask them these questions: How can we do anything concrete to be convincing? What resources do we need, beyond words?

It is essential to use your vital energy. This connection is not spontaneous for the majority of human beings. From experience, it is not easy for us to use our energy, to feel and put these inner resources into motion.

When we reveal our personality through the emission of our deep voice, our voice anchored in the body, we draw on our resources and our vital energy. This will then contribute to our involvement, our commitment to embodying our discourse.

This energy will help us to develop our power of influence and impact in our professional relationships, and at the same time develop our own leadership.

The word "charismatic" often comes up in my speeches. We all have in mind a situation where a business leader delivers a speech during a seminar. We could listen to it for hours thanks to its quality of presence. Why are we paying attention to what he tells us? The etymology of "charismatic" from the Greek "kharisma" gift, favor, blessing, and the Greek "atos" god.

"The charism is not the result of a learned method, it is the fruit of a life where listening, empathy, and a taste for sharing have replaced the fear of losing, being judged and accepting the unknown"²⁹

Overall corporate performance is determined by the company's financial results but also by individual performance.

These women and men who work daily are the added value of tomorrow's company. Economic growth is manifested in a cyclical form that alternates between phases of prosperity and crises.

A presentation at a seminar, a meeting with partners, a message to pass on to your collaborators will require an ability to convince, to be immediately on the alert, to be present to yourself, in short to have charisma. We cannot ignore working, rehearsing to be more comfortable in our interventions.

The company generally devotes very little time to this stage of speech preparation. We must be efficient and effective as quickly as possible. Even if we have a perfect command of our subject, a preparation, a rehearsal will make the difference during a presentation.

A theatre performance is repeated for several weeks before the first performances in front of an audience. If we want to look more natural, with more confidence, to be more

²⁹ **How to use repartee**, Séverine Denis, Eyrolles, 2011

relaxed, we cannot avoid repeating. The difference between the artistic world and business is repetition.

We often rely on the content of what we are saying.

A lack of coherence between our words and our conviction will immediately be felt. We regularly meet people speaking in public without any technicality, without any preparatory work. It's like asking an actor to go on stage, to play a role without first having to work a minimum. No one teaches us to speak in public and to be more comfortable, to embody our speech, to listen to our audience, to tell a story, to vibrate, to live fully with all our emotions that will give a dynamic thread to our speech. We must be aware that our energy is not only centered on the head but that it flows from the tip of the hair to the soles of the feet.

We are all looking for our place in this professional world. Sometimes we get agitated in all directions. We spend a lot of energy. We are proactive. The ego leads us into a whirlwind of activity, of overactivity. We should be more attentive to our needs, our desires, and be more aligned internally, to better welcome what surrounds us.

Can voice work be involving, destabilizing?

To explore your voice is to explore your identity in its entirety. We as individuals are not necessarily ready to face our personal adventures. We must feel our state of availability. Being lucid about ourselves, daring to connect with our inner self, showing introspection skills requires effort.

Even if we are not determined to change our beliefs, our vision of things, vocal work can still be very involving. Linking your voice to your body promotes a better perception of your emotions. We may be disturbed not knowing how to manage them, and we may risk being overwhelmed. We often define this situation as a sign of over-emotionality, sentimentality that has no place in the company. We can also be embarrassed not to feel anything that has difficulty accessing our emotions.

We can have a difficult relationship with our own bodies and those of others. We are sometimes surprised when people express their emotions by physically approaching another person too close, by passing their arm around the neck, or by spontaneously placing their hand on a shoulder. Allowing oneself to enter into a relationship with the body of others is always difficult to accept.

As part of the experimentation of working on the breath, the awareness of our breath through deep inhalation and exhalation can easily destabilize us. We relax, we let go. Emotions can arise, sometimes tears. And we can be caught off guard because we don't understand the situation. As soon as we work on breathing, we change our state of consciousness. Internal upheavals can surprise us and we do not necessarily wish to confront them.

"There is a curious paradox: when I accept myself as I am, then I can change."³⁰

³⁰ Quote, Carl Rogers

PART 5 - WHAT ARE MY AMBITIONS AND ASPIRATIONS AFTER THIS MASTER YEAR?

The reflection I have undertaken this year will help me to feel more legitimate in my professional support. The intersection between training, coaching, therapy confirmed to me the need to continue to work on myself. The more precise we have in ourselves, the more we can go further in the support of a person.

I would like to start a supervision very soon in order to continue to question my practices.

This year of Master's degree has allowed me to perceive more precisely the direction of my work in the months and years to come.

I would like to continue to support people in organisations, through voice coaching and personal development, integrating the reflection of this master year.

I intend to connect voice with other approaches, other currents such as Gestalt. The first step would be to complete my training with modules in Gestalt. During the seminar with Bruno Rousseau, I became aware of the connection between the Gestalt "this form" that is being built here and now. This approach can be very complementary to the work of the voice. In a second step, it would be to validate the three training cycles to become a Gestalt Therapist. The development of vocal coaching related to Gestalt would allow me to deepen my current practices.

I plan to set up a personal development workshop that will bring together voice work, improvisation and text work with the aim of accompanying people in all their physical, intellectual and emotional dimensions.

I also have as a project a vocal work in the direction of actors. The artistic dimension enriches my coaching practice and I wish to continue to stage shows. I am currently working on the production of Phedra by Seneca.

I would like to develop a comparative approach between the vocal work proposed by Alfred Wolfsohn and this philosophical current which is phenomenology. Phenomenology emphasizes the immediate and subjective experience of each person, the personal description of the phenomenon without interpretation, the concrete "here and now" feeling, considered independently of any value judgment.

Throughout the writing of my thesis I was able to make hypotheses of strong relationships between this vocal work, improvisation and constellations in companies or families.

CONCLUSION

Among the different channels of non-verbal communication, voice is first and foremost the most intimate and naked revelation of our essential being. It concentrates every intuition, every emotion, every intention and every attitude that we live and express, with subtle tonalities. It can cause human beings to have impetuous, angry or overexcited love urges.

Throughout childhood, voice modulation remains a means of communication for children with those around them, on whom their lives depend.

The voice becomes more eloquent with the development of emotional reactions: a borborygma of satisfaction, a cry of pleasure, or exacerbated anger. The child naturally learns to use his voice more and more, screaming and crying for endless hours - without ever becoming hoarse. The register and power of the voice is extraordinary.

Where is this freedom of expression in the adult? This vast register that the child had? This has been lost on the path we will call "the age of maturity". The compressed voices, without vitality, without petulance, without energy, without substance that we hear, in the subway, on the street, on the telephone, in our offices and often on the stages of our theatres: it is Man's attempt to be rational, detached, material and non-emotional. For emotion is interpreted as "sentimentality" and not for what it is: the dynamic, vigorous life that leads us to the true expression of our whole being, our body, our spirituality, our soul.

My vocation is to help individuals to become autonomous again, to regain consciousness of their being, to encourage them to move from a mechanical to a biological rhythm.

May they finally get out of this individual hibernation, and regain their vitality.

When the individual accepts what is, he is instantly freed from identification with the mind and consequently regains contact with his being. Resistance is mind. Breaking resistance is entering a virtuous circle of "yes" to life, realizing the possible evolution of one's behaviour towards oneself and others.

The fluidity of exchanges between spirituality, physical dimension and emotional dimension is the major challenge of a harmony of the human being. This verticality of his being, this daily adjustment in full consciousness allows access to the present moment, and acceptance of the here and now. This will help him to be more connected to himself, therefore more present to himself and to the other, in exchange, sharing and listening.

"To accompany a human being towards his or her personal development :

Listen, follow and enlighten him in the movements of his body and soul, to guide his journey in complete autonomy. »

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